



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

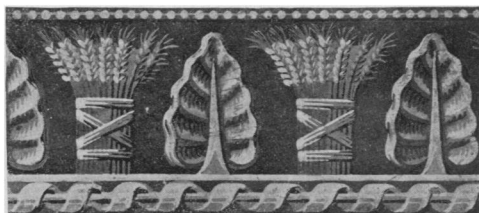
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

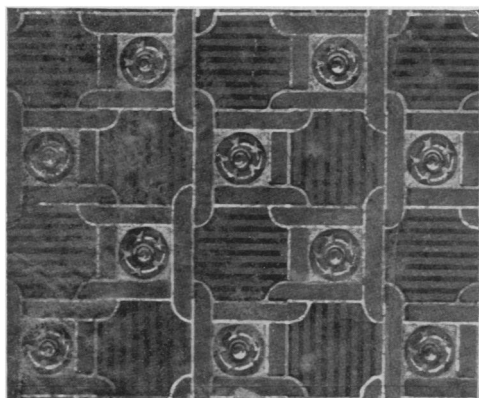
WALL PAPERS

Although paper wall hangings have been made in China for several centuries they do not seem to have been imported into Europe before the sixteenth century and are not known to have reached England until about a hundred years later. In the United States wall papers were first imported from England about 1737, although at that time they were considered a luxury which few Americans could afford to indulge in. Not until near the end of the eighteenth century (about 1785) was wall paper made in this country. Some interesting patterns, manufactured in Philadelphia, were recently taken from an old farm house near West Chester, Pennsylvania, where they had been hung in the year 1808. Instead of being made in rolls, wall papers were at that time made in sheets, perhaps thirty inches long, and pasted together. The patterns were printed by hand from carved blocks, each color being printed separately. The paper of these old examples is exceedingly crude and coarse and the designs are simple, stiff and conventional. The colors of the patterns are sombre in tone and few in number, brown in various shades predominating. White and black have been used quite freely and here and there we find a touch of blue, light green and orange. The effect of these colors when covering the wall of a room must have been exceedingly depressing and it would seem probable that paper hanging, at that particular period, was not a particularly profitable trade.

Wall-paper designing is taught at the school connected with this



ANTIQUE WALL PAPER, BORDER DESIGN
Leaf and Wheat Motive, in Brown, Blue and White
Made in Philadelphia, about 1808



ANTIQUE WALL PAPER
Black and White Design, Brown Ground
Made in Philadelphia, about 1808



ANTIQUE WALL PAPER, FRIEZE DESIGN
Urn and Feather Motive, in Brown, Green and Black
Made in Philadelphia, about 1808



WALL PAPER DESIGN, GRAPES
Olive Greens on Light Brown Ground
By Frederick Fick, a Pupil of the School

cess of printing is studied. The student grinds and prepares his own colors, and the blocks and rolls for printing are kept before him. His sketch is entirely free from all restrictions and he studies without any sense of restraint, and as the design takes final shape the limits imposed by the process of manufacture are laid before him. Walter Crane demonstrated, by freely expressing his ideas on paper with a brush, that the machine could do more than was believed of it. Like every branch of applied design taught in the school the idea is first of all to put as much art into the particular work as possible.

An advisory committee of practical wall-paper designers and manufacturers assists the school to direct its work toward the field of practical application. Two original designs, the recent work of students, are here shown.

Museum. The demands of the trade, to the extent of putting before the students all the available examples of current patterns, are always kept in view. The students are expected to adhere to good drawing and to harmonize their colors, and to bear in mind that the wall is a flat and also firm surface. Careful studies are made of plant forms, which are afterwards conventionalized, the greatest care being taken that these designs shall be true to the construction and growth of the subjects. The teazel design is an example illustrating this principle.

The practical preparation of the designs is insured by visits to the factories, where the process



WALL PAPER DESIGN
In Browns and Greens
Motive taken from the Common Teazel
By a Pupil of the School